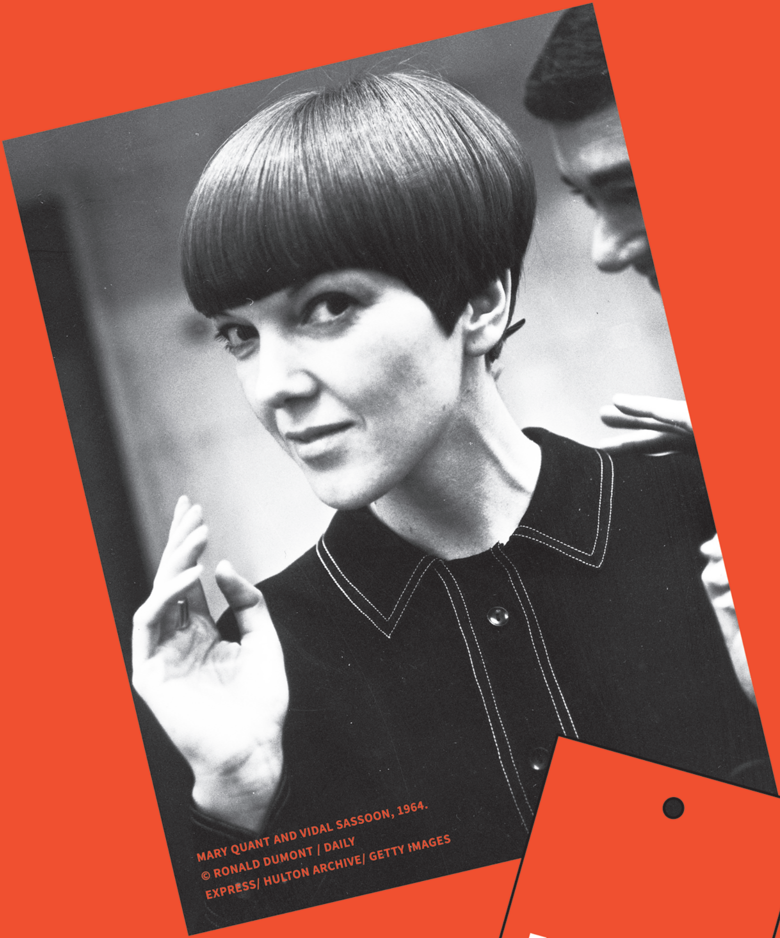
# MARY QUANT



MARY QUANT AND VIDAL SASSOON, 1964.
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MARY
QUANT

「時尚的要義在於為每個人提供潮服。」

——瑪莉官，1966 年

瑪莉官以青春、俏皮的風格定義了 1960 年代，不僅成為英國最具名氣的設計師，也是全球職業女性的楷模。她趁勢運用當時消費與媒體——包括攝影、平面設計、新聞、廣告——的爆炸性增長，在其推波助瀾之下，讓戰後英國塑造出一個前瞻、創新的形象，並於 2015 年榮獲皇室頒發女爵的頭銜。

本展完整呈現瑪莉官的職業生涯，從 1955 年實驗性質的精品服飾店「芭札爾 Bazaar」，到 1960、1970 年代的同名國際品牌「瑪莉官」，她改變了時尚體系，挑戰巴黎高級訂製服的主導地位，並將倫敦打造成一個新的潮流中心。瑪莉官數以千計的作品被大量生產，透過出口席捲世界各地，鉅細靡遺反映了那個一切都在發展成形的時代變化。

她穿著自身設計，就像一位代言大使，搭配一望即知的小雛菊商標，將品牌打入市場。作為當時的創意領航者，瑪莉官帶動了迷你裙、褲襪、防水睫毛膏等時尚風潮。而這些產品，我們早已在今日生活中感到習以為常。

為了此次展出，倫敦維多利亞與亞伯特博物館（V&A）特別舉辦社群媒體活動，公開徵求各種瑪莉官時裝的影像記憶與個人故事，召來不少女性的響應；現場許多服飾、配件與照片，即是她們慨然捐贈或出借的珍藏。

“The whole point of fashion is to make fashionable clothes available to everyone.”

— Mary Quant, 1966

Dame Mary Quant defined the young, playful look of the 1960s, becoming Britain’s best-known designer and a powerful role model for working women around the world. Harnessing an explosion in shopping and the media—in photography, graphics, journalism and advertising—she helped to shape a forward-looking, innovative identity for post-war Britain.

This exhibition tells the story of Mary Quant’s career, from her experimental boutique, Bazaar, of 1955 to the international Mary Quant brand of the 1960s and ’70s. Quant changed the fashion system, challenging the dominance of Parisian couture and establishing London as a different centre of style. Thousands of her products were mass-manufactured and exported internationally, reflecting the profound changes of this formative period.

She wore the look as the ambassador of her designs, marketed with her instantly recognisable daisy logo. A creative influencer of the time, Quant popularised miniskirts, tights, waterproof mascara and other products we take for granted today.

Many of the exhibits are cherished garments, accessories and photographs donated or lent by women responding to the call-out for Quant clothes and memories in the V&A’s press and social media campaign.

# FLOORMAP

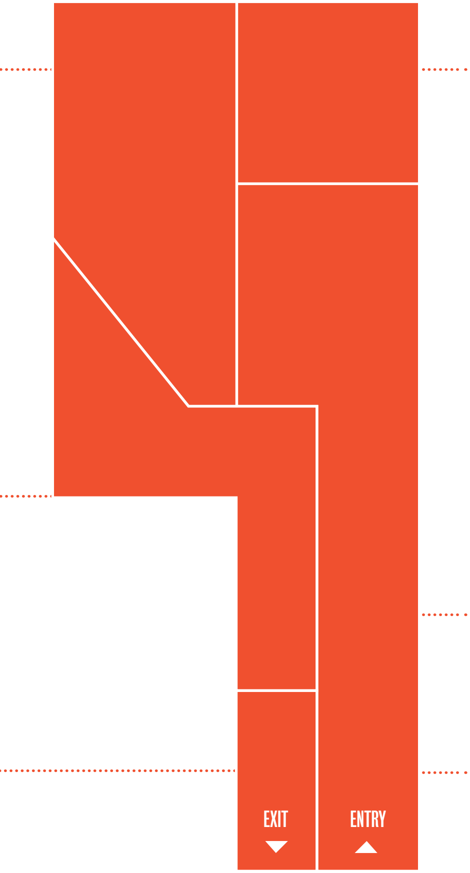
瑪莉官的褲襪與鞋款，約 1965 年
Mary Quant tights and shoes, about 1965
Image courtesy Mary Quant Archive / Victoria and Albert Museum, London

西利雅・哈蒙德（左）穿著《運煤工人》與珍施普頓（右），1962 年
Celia Hammond modelling 'Coal Heaver' (left) and Jean Shrimpton (right), 1962
Photograph by John French
© John French / Victoria and Albert Museum, London

## 4 1965–75 GOING GLOBAL 邁向全球

## 5 1965–75 LIBERATED FASHION 時尚大解放

## 6 FASHION FOR EVERYONE 時尚屬於每個人




## 3 1960–65 INTO THE BIG TIME
關鍵時刻

## 2 1955–66 BUILDING THE BRAND
品牌的建立

## 1 1930–54 BEFORE BAZAAR
「芭札爾 BAZAAR」創立之前

# BIOGRAPHY: 1930–55

## 生命歷程

1930 年出生於一處普普通通的倫敦近郊，直到今天，瑪莉官依然就住在倫敦市外。她一生的經歷映襯出英國首都在二十世紀下半葉為世所知的城市轉型，那段期間的倫敦市民一步步走過二戰的創傷，一磚一瓦重建家園的同時，也見證了振奮人心的技術發展和活力四射的 1960 年代文化復興。瑪莉官和她的設計對於倫敦在此時全新登場的國際形象「搖擺倫敦」至關重要，她在設計和零售業上，破舊立新、匠心獨具的眼光及做法，至今仍深刻影響著倫敦在設計與傳播領域不斷創新的時尚教育所樹立的不敗聲譽。此外，身為一位量產成衣市場的女性設計師，瑪莉官和過去宰制時尚潮流的巴黎男性女裝設計師們不同的是，她直接將自己的時尚觀點穿在身上，而她認為時尚對女性而言應該是「……輕鬆的服裝，可以在日常生活裡行動自如。」

瑪莉官由出生於威爾斯的雙親傑克及米爾翠德・官（Jack and Mildred Quant）撫養長大，因父母親都在當地重點中學任教的緣故，她身上理所當然被賦予的期待是要努力向上、通過考試，好步上父母後塵，找到體面的、有保障的工作。但是 1939 年爆發的二戰阻斷了她和那一整個世代的求學之路，他們一家人被迫撤離到四十公里外肯特郡的鄉村。她在 1966 年出版的自傳《Quant by Quant》裡描述到，在這裡，父母親繼續在遷址後的學校教書，她和弟弟東尼（Tony）則是下了課後四處約伴找樂子，搞破壞，享受無比的自由。離開重災區倫敦的生活依舊處在敵軍戰機的飛行路線下方，如此風雨飄搖和煙硝瀰漫的時局倒是讓孩子們覺得刺激，而這些影響人格養成的生命歷練，或許幫助他們發展出不屈不撓、獨立自主的性格，在後來的日子裡也果然派上用場。

《Quant by Quant》也寫到瑪莉官年幼時就愛上了縫紉，喜歡簡單、有型的服飾；要穿從表姊那裡接收過來的精美繁複的舊衣服，讓她覺得丟臉極了，而朋友跳踢踏舞穿的服裝、緊身黑毛衣、短裙、長筒褲襪、黑色漆皮鞋，都讓她好生羨慕。公式化的成人服飾、手套和同款飾品的佩戴，對這些死板穿搭的莫名抗拒，為她日後所創造出的歡樂、打破成規的時尚風潮預先鋪路。然而儘管本性叛逆，瑪莉官也提到她從小到大始終沒變的怯生與羞澀；或許她大膽外放的時裝讓她可以表現真實的個性和精神，就像她霸氣直率的名字給人的印象。在她的家族收藏裡，有一本從 1944 年保留至今彌足

珍貴的素描簿，上面有她底氣十足地用全大寫如橫批一般簽在裝訂處的署名，與此配襯的圖畫，則是個一臉傲嬌的孩子。

二戰結束後，瑪莉官回到倫敦完成了學業，後來她成功說服父母，彼此各讓一步，在離家不遠的金匠學院（Goldsmiths College）接受成為美術老師的培訓。那段期間，藉由一次參加化裝舞會的機緣，她遇到了後來的先生兼商業夥伴亞歷山大·普倫凱特·格林（Alexander Plunket Greene），生命從此大轉彎。普倫凱特·格林來自富有、波希米亞式的貴族家庭，這和瑪莉官踏踏實實的中產階級家庭背景恰恰相反。瑪莉官本性羞怯，但普倫凱特·格林人脈廣大又充滿自信，還有著上半身穿絲質睡衣，下半身搭他母親的訂製長褲，再配上側面有鬆緊帶的「切爾西」靴子，如此特立獨行的學生衣著品味。他將瑪莉官帶入他家附近國王路（King's Road）那一帶的藝術社交圈，過著多采多姿的夜生活，流連在爵士舞聽、夜店、咖啡廳間。學院畢業後的瑪莉官開始在梅費爾（Mayfair）區一家高檔的女帽店「埃里克」（Erik）工作。兩人結識了有企業家頭腦的攝影師和地產開發商阿奇·麥克奈爾（Archie McNair），他洞悉蟄伏在瑪莉官獨特的時尚品味和設計天賦下的潛力。1955 年，他們接收了國王路 138a 號街角一家店面的租約，三人合夥開業。接著瑪莉官不僅離職而且離家，自己在外面租了一間臥室即起居室的小套房，出門轉個彎就可以到她新開的店「芭札爾 Bazaar」。

瑪莉官的素描簿，1944 年
Mary Quant's sketchbook, 1944
Courtesy of Emma Gaunt / Image © Victoria and Albert Museum, London

Born in an ordinary London suburb in 1930, Mary Quant still lives just outside the city. The story of her life reflects the well-known transformation of the British capital in the second half of the twentieth century, its people slowly recovering and rebuilding after the Second World War, experiencing exciting developments in technology, and the vibrant cultural renaissance of the 1960s. Quant and her designs were central to the city’s new international image as ‘Swinging London’. Her unconventional, creative approach to design and retailing still leaves a hallmark on the city’s unrivalled reputation for innovative fashion education in design and communication today. Furthermore, as a woman designer

for mass production, unlike the male couturiers who previously dictated fashion from Paris, she wore the look, and her vision of fashion for women as 'relaxed…, suited to the actions of normal life' became a visible expression of feminism and freedom for women.

Mary Quant was brought up by her Welsh-born parents' Jack and Mildred Quant, both teachers in local grammar schools, knowing that she was expected to work hard, pass her exams and follow their footsteps into the same respectable, secure profession. Her education however was disrupted, like that of her generation, by the outbreak of war in 1939, and the Quant family evacuated 25 miles into the Kent countryside, where her parents continued to work for their relocated schools, while Mary, and her brother Tony, enjoyed considerable freedom after lessons, organising games and causing 'havoc', as Quant describes in her 1966 autobiography *Quant by Quant*. Away from London, but under the flight path of enemy planes, the children found the upheaval and constant presence of war exciting, and these formative experiences may have helped to develop a resilience and independence that was to prove useful in later life.

*Quant by Quant* also reveals the designer's early love of sewing and interest in simple, stylish clothes; her embarrassment at having to wear elaborate handed down dresses from a cousin, and her envy of a friend's tap dance uniform, of tight black sweater, short skirt, long tights and black patent shoes. She felt a natural resistance to formulaic grown up clothes, wearing gloves and matching accessories, anticipating the fun, rule-breaking fashion she would later create. Yet despite her rebellious nature, Quant also relates the shyness she experienced as child and adult; perhaps her bold fashion allowed her to express her true personality and spirit, represented in her bold, straightforward name. A rare sketchbook from 1944 survives in the family collection, her name confidently written in capitals across the binding, and appropriately, includes a drawing of a rather unruly looking child.

After the war, and returning to London to finish school, Quant then persuaded her parents to compromise and let her train as a teacher of art at Goldsmiths College, not far from the family home. There, at a fancy dress party, she met Alexander Plunket Greene, her future husband and business partner, a transformative moment. In contrast to the sober middle-class Quants, his aristocratic family was wealthy, and bohemian. While Quant was shy by nature, Plunket Greene was well connected and confident with an eccentric taste in student fashion, wearing silk pyjama tops, his mother's tailored trousers with his elastic sided 'Chelsea' boots. He introduced Quant to the artistic social circles near his family home just off the King's Road, and they enjoyed nights out at jazz clubs, local pubs and coffee shops. Quant left college and began working at Erik's, an expensive millinery shop in Mayfair. The couple made friends with Archie McNair, an

entrepreneurial photographer and property developer, who could see the potential in Quant's distinctive fashion sense and talent for design. In 1955, they took over the lease of a corner shop at 138a King's Road, and the trio set up in business. Quant left her job and family home, renting a bed-sit around the corner from her new shop, Bazaar.

瑪莉官與亞歷山大・普倫凱特・格林於紐約的舞廳，1960 年
Mary Quant and Alexander Plunket Greene in a New York dance hall, 1960
Photograph by John Cowan. Image courtesy Mary Quant Archive © John Cowan Archive

# 1955–64
# BIRTH OF THE BOUTIQUE
## 精品店的誕生

「狂想」（Fantasie）是阿奇・麥克奈爾開設的咖啡館，位於倫敦切爾西（Chelsea）的創意圈中心。當時附近有間店正要出讓，瑪莉官、普倫凱特・格林與麥克奈爾這幾個朋友頂下來，投資瑪莉官的時尚創意，成為事業合夥人。他們撤掉原本的維多利亞風格櫥窗，代之以摩登的店面。瑪莉官從批發倉庫和藝術學院裡，悉心蒐羅一些稀奇古怪的服裝與珠寶，打造出「芭札爾 Bazaar」，根據她的說法，那是「一個混雜了各式服裝……還有奇特零星物件的總匯市集。」

這間店以一場派對作為開幕，最後東西都賣完了。雖然筋疲力盡，但她還是興致高昂地在臥室做衣服，每天早上從哈洛百貨公司（Harrods）買進布料。「芭札爾 Bazaar」改變了大家習以為常的消費經驗。三年後，瑪莉官與倫敦騎士橋（Knightsbridge）的時尚巨頭一較高下，堂而皇之在哈洛百貨正對面開設了第二家分店。

Archie McNair's coffee bar, 'The Fantasie', is at the heart of Chelsea's creative scene in London. When a nearby shop becomes vacant, friends Quant, Plunket Greene and McNair

invest in Quant's fashion sense and become business partners. They strip out the Victorian windows, replacing them with a modern shop front. Quant combs wholesale warehouses and art schools sourcing quirky garments and jewelry to create Bazaar, 'a bouillabaisse of clothes… and peculiar odds and ends'.

The shop opens with a party. The stock sells out. Exhausted but exhilarated, Quant makes dresses in her bedsit, buying fabric from the grand department store Harrods each morning. Bazaar transforms the formal experience of shopping. Three years later, Quant takes on the fashion giants of Knightsbridge, London, brazenly opening her second boutique opposite Harrods itself.

布置「芭札爾 Bazaar」店面櫥窗，國王路，1959 年。一位女士在瑪莉官「芭札爾 Bazaar」店外看著櫥窗布置人員工作。

Window dressing at Bazaar, King's Road, 1959
A woman watches window-dressers at work at Mary Quant's Bazaar
Photo by Ray Moreton / Keystone Features / Hulton Archive / Getty Image

# 1960-62 DEATH OF THE DEBUTANTE

## 名媛少女之死

「芭札爾 Bazaar」 以其獨特的設計、詼諧妙趣的櫥窗展示與爵士風的服裝秀，受到眾多時尚編輯的認可好評，一躍成為職業女性追求線條流暢、摩登風尚的終極所在。隨著「年度社交之花」與「名媛初登場」這類英國貴族文化的式微，在瑪莉官的店裡買衣服，對倫敦的時髦精英而言，已是一種新的成年儀式。

由於越來越多的年輕女性得以就讀大學，並且自力更生，瑪莉官的衣服儘管價格不菲，仍然風靡了——上自公爵夫人下至打字員的——各個階層。女性雜誌向廣大的讀者推崇她標新立異的造型，而八卦小報則用「瘋狂」和「離經叛道」來形容她。

Fashion editors endorse Bazaar with its distinctive designs, witty window displays and jazzy fashion shows. Quant's shop becomes a destination for professional women seeking streamlined, modern fashion. Buying a dress there is a new rite of passage for London's fashionable elite, as British aristocratic customs such as 'deb of the year' and court presentations become outdated.

# 1955–66 BUILDING THE BRAND

## 品牌的建立

As more young women attend college and earn their own living, Quant's clothes appeal to both 'duchesses and typists', although prices are still expensive. Women's magazines promote her unconventional look to a wider audience while tabloid newspapers present her as 'mad' and 'way out'.

「勢利顯擺已經退流行了。」

——瑪莉官，1966 年

“Snobbery has gone out of fashion.”

— Mary Quant, 1966

「搶先衛兵一步」，1961 年
'Stealing a March on the Guards', 1961
Photograph by John Cowan © John Cowan Archive

「芭札爾 Bazaar」的商業成功，建立在倫敦精品店的整體發展，並得益於年輕人更高的教育程度與薪資水準，隨著他們日漸寬裕的手頭與頻繁的社會流動，買衣服成了一種休閒活動。瑪莉官在藝術學校與修讀時尚科系的學生見面，鼓勵年輕設計師獨立創業。

卡納比街（Carnaby Street）是倫敦男裝革命的中心，而國王路則有如露天的伸展台，吸引時髦的潮人前來逛街，擷取最新的創意。瑪莉官找人為品牌的購物袋、商標和文具用品配上大膽的設計，運用大字體加強力道，表現她那不具階級意味卻響亮順口的名字。

她與新生代的模特兒、時尚編輯和攝影師合作，創造出經典形象。一些新興雜誌，包括《Honey》與《Petticoat》等推廣瑪莉官的服裝，讀者群鎖定為年輕女性，她們會依照商務需求或休閒樂趣，穿搭瑪莉官的設計。

The commercial success of Bazaar builds on London's boutique scene, thriving thanks to the growing affluence and social mobility of young people benefiting from further education and higher wages. Shopping for clothes becomes a leisure activity. Quant meets fashion students at art schools, inspiring younger designers to set up on their own.

Carnaby Street is the epicentre of the menswear revolution in London, but King's Road becomes an open-air catwalk, as stylish shoppers come to pick up the latest ideas. Quant commissions bold new designs for her carrier bags, labels and stationery, using large lettering to amplify the strength of her designs and her classless yet catchy name.

She collaborates with the new generation of models, fashion editors and photographers to create iconic images. Her clothes are promoted by new magazines like *Honey* and *Petticoat*, aimed at young women who wear her dresses both for business and pleasure.

瑪莉官與亞歷山大・普倫凱特・格林，1960 年
Mary Quant and Alexander Plunket Greene, 1960
Courtesy of Terence Pepper Collection
© John Cowan Archive

「曾經，只有富人、權貴能定義時尚，現在則由在高街走跳的女孩們身上穿的平價小洋裝來詮釋。這些女孩……不管操著甚麼口音、來自何種階級……都是摩德族。」

——瑪莉官，1966 年

“Once, only the Rich, the Establishment, set the fashion. Now it is the inexpensive little dress seen on the girl in the High Street. These girls… don't worry about accent or class… they are the mods.”

— Mary Quant, 1966

# 1960–63 WORKING WARDROBES

## 職場穿搭

瑪莉官現在不僅是服裝標籤上的名字，也是品牌的門面。三位品牌創始人在一間工廠改裝的小型辦公室裡工作，各自為團隊帶來不同的優勢：瑪莉官專注設計，普倫凱特・格林的行銷天賦與麥克奈爾的財務敏銳度則有助於建立業務。

這三人共同的朋友——設計師兼創業家泰倫斯・康蘭（Terence Conran）——將社交與職業生活融為一體，設計了「芭札爾 Bazaar」的騎士橋分店，於

1958 年開張。1964 年，康蘭自己在附近開了一間室內家飾店，店名「棲居」(Habitat)。「芭札爾 Bazaar」與「棲居」均以優秀的設計進入市場，提供具備功能、時髦的產品給那些特別有想法的消費者。隨著兩家「芭札爾 Bazaar」精品店與一條新的批發線在英國各地販售，瑪莉官團隊不斷擴展，招募越來越多志同道合的人來銷售她所打造的風格。

瑪莉官在騎士橋的「芭札爾 Bazaar」店外，1960 年
Mary Quant outside Knightsbridge Bazaar, 1960
Photograph by Cyril Maitland © Mirrorpix / Daily Mirror / Maitland

Quant is now the name on the dress label and the face of the brand. Working from tiny offices in a converted factory the three original business partners bring different strengths to the team. Quant focusses on design, while Plunket Greene's flair for marketing and McNair's financial acumen help build the business.

Mixing social and professional life, their friend, designer and entrepreneur Terence Conran, designs the Knightsbridge branch of Bazaar, which opens in 1958. Conran opens his interiors shop, Habitat, nearby in 1964. Bazaar and Habitat tap into the market for good design, providing functional, stylish products for aspirational consumers. With two Bazaar boutiques and a new wholesale line retailing across the UK, the Mary Quant team grows, recruiting like-minded individuals to help sell the look.

「時尚是出門在外的利器。」

—— 瑪莉官，1966 年

“Fashion is a tool to compete in life outside the home.”

— Mary Quant, 1966

# 1960–63 SUBVERTING MENSWEAR

## 翻轉男裝

瑪莉官將原本拿來製作都會紳士西裝或軍裝的剪裁面料，誇大演繹成輕鬆有趣的女裝，藉由時尚質疑階級制度與性別規則。她的設計反映了媒體嗜諷的胃口，嘲弄種種傳統英國的體制（例如宗教）和姿態（例如勢利）。普倫凱特・格林則以「拜倫」(Byron)、「大律師」(Barrister) 與「英格蘭銀

行」（Bank of England）等著名男性人物、職業或機關為靈感，賦予瑪莉官的服裝詼諧而戲謔的名稱。

長褲與牛仔褲很受學生、披頭族（beatniks）以及主流時尚外之次文化的歡迎。當時女性被認為不適合褲裝，甚至被禁止在餐廳等正式場合穿著，但瑪莉官的褲子既時髦又實用，她總穿著去任何她想去的地方。

Quant takes British wool tailoring cloth intended for city gents' suits or military uniforms and camps it up into fun, relaxed garments for women, using fashion to question hierarchies and gender rules. Her designs reflect the appetite for satire in the media, mocking traditional British institutions and attitudes, from religion to snobbery. Plunket Greene concocts witty and irreverent names for outfits, taking inspiration from renowned male figures, professions and establishments such as 'Byron', 'Barrister' and 'Bank of England'.

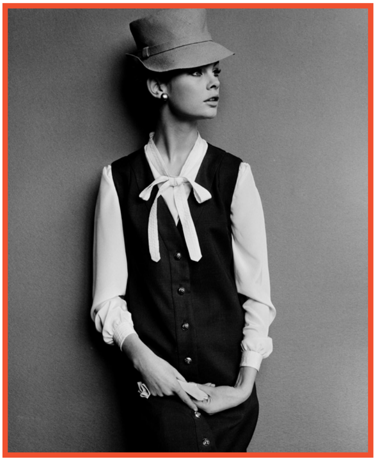
Trousers and jeans are popular with students, beatniks and subcultures outside mainstream fashion. They are considered inappropriate for women and are even banned for them to wear in formal settings such as restaurants. Quant's trousers are smart and practical, and she wears them anywhere she wants.

「向男孩們借用。」

——《Honey》雜誌，1965 年

" Borrowing from the boys. "

— *Honey*, 1965



珍施普頓穿著《雷克斯・哈里森》，1962 年
Jean Shrimpton modelling 'Rex Harrison', 1962
© John French / Victoria and Albert Museum, London

# 1960–64 ENGLISH ECCENTRICS

## 英式怪奇

瑪莉官以諷刺的眼光嘲弄著過去的英式時尚和傳統。她將維多利亞時代的荷葉邊、立領、燈籠褲和華美印花重新運用，突顯變化的速度和其設計的現代性。

值此同時，瑪莉官也重新帶回 1920 年代「飛來波女郎」（flapper）的男孩風格，呼應其父母世代曾經歷的女性生活和時尚的劇烈發展和轉變。她在「芭札爾 Bazaar」的櫥窗中展示戴著

假髮、看似笨拙的假人，它們擺著奇異的姿勢，搭配如活金魚、鳥類標本或死去的龍蝦等道具，往往使行人駐足而瞪大了眼睛。

「她像個好舞者，步伐與時尚的變化節奏搭配得宜。」

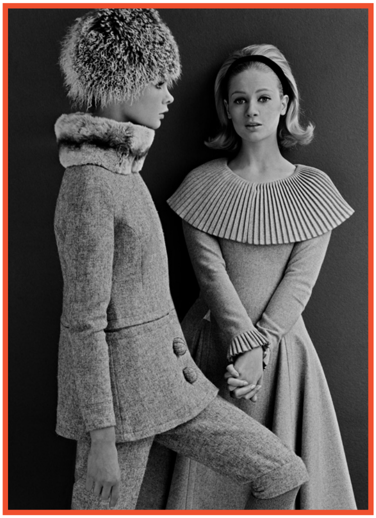
——《星期日泰晤士報》，1962 年

“Like a good dancer, she accommodates her steps to the changing rhythms of fashion.”

— *The Sunday Times*, 1962

Quant’s satirical eye pokes fun at British fashions and conventions of the past, repurposing Victorian frills, stiff collars, bloomers and florid printed patterns to highlight the pace of change and the modernity of her designs.

At the same time, Quant revives the boyish look of the 1920s flapper, echoing the dramatic developments in women’s lives and fashion experienced by her parents’ generation. Her bewigged, gawky mannequins strike unusual poses in Bazaar’s window displays, alongside props such as live goldfish, stuffed birds or dead lobsters. Passersby stop to stare.



西利雅・哈蒙德（右）與珍施普頓穿著瑪莉官的設計，1962 年

Celia Hammond (right) and Jean Shrimpton modelling Quant designs, 1962

© John French / Victoria and Albert Museum, London

# 1963–65 THE WET COLLECTION

## 雨天系列

1963 年 4 月，瑪莉官在巴黎這個精英時尚中心那充滿歷史華麗感的克里雍酒店（Hôtel de Crillon）發表其「雨天系列」。這個新系列的主角是相對新式的材料——聚氯乙烯（PVC）。這種閃著光澤、有著塑膠塗層的棉布，反映出對現代性與日俱增的迷戀。

這場發表會有許多重要時尚編輯出席，瑪莉官也首度登上英國版《Vogue》雜誌。雖然許多商店的採購都下單訂製，但因這種材質容易沾黏、融化及撕裂的特性，還有大量生產時的 PVC 接縫處接合問題，導致這個系列在商店上市的時間延後。直到二年後，瑪莉官與英國製造商「短吻鱷魚牌」雨衣（Alligator Rainwear）合作，才推出商業上可行的瑪莉官 PVC 雨衣。

吉兒・肯寧頓穿著 PVC 罩衫式雨衣和帽子，1963 年
Jill Kennington modelling PVC tabard raincoat and hat, 1963
Ernestine Carter Archive, Fashion Museum Bath
Photograph by John Cowan © John Cowan Archive

Audaciously, Quant launches her April 1963 ‘Wet Collection’ in Paris, the centre of elite fashion, amidst the historic splendour of the Hotel de Crillon. The collection features a relatively new material called polyvinyl chloride (PVC), a shiny plastic-coated cotton which reflects increasing fascination with modernity.

The show is attended by influential fashion editors and Quant achieves her first magazine cover for British *Vogue*. Although many store buyers place orders, the material’s tendency to stick, melt or rip, and issues with sealing the PVC seams in mass-production, delay the collection’s launch on the high street. It takes another two years before a collaboration with British manufacturer Alligator Rainwear results in a commercially viable range of Mary Quant PVC raincoats.

「讓人著迷……這種有著閃亮光澤的人造物及其鮮豔顏色……閃亮的甘草黑、白和橙紅。」

——瑪莉官，1966 年

“Bewitched… with this super shiny man-made stuff and its shrieking colours… its gleaming liquorice black, white and ginger.”

— Mary Quant, 1966

# 1960–65 INTO THE BIG TIME

## 關鍵時刻

「切爾西不再是倫敦的一小部份，它變得國際化，這個名稱成為一種生活和穿衣方式的詮釋。」

——瑪莉官，1966 年

“Chelsea ceased to be a small part of London; it became international; its name interpreted a way of living and a way of dressing.”

— Mary Quant, 1966

1960 年，瑪莉官和丈夫普倫凱特・格林，在跨大西洋商業噴射客機啟用的二年後飛往紐約。英國報紙報導她這趟令人興奮的冒險，而美國記者則聚焦在她的「古怪」服飾設計，進一步抬升她的名氣。

瑪莉官向美國高價位百貨公司的採購人員推銷其服飾和想法，她和時尚編輯們會面、也逛了紐約時裝區，也因規模、節奏和美國成衣系統的組織而深受「震撼」。她深具開創性的設計則展示於紐約街頭的櫥窗。

服飾製造商注意到瑪莉官獨特的「切爾西」風格，與這種風格對年輕市場的吸引力，並延攬她加入其設計師服飾系列的行列。這段時間，瑪莉官透過美國同行而了解效率、訂價及尺寸分級等專業，而她則回報以其英式的「酷風格」——即深受美國消費者喜愛的古怪個人主義。到 1965 年時，她已定期搭機往返大西洋兩岸，且無論歐陸、北美和澳洲的女性都能買得到她的服飾。

瑪莉官與亞歷山大・普倫凱特・格林於紐約公園大道，1960 年
Mary Quant and Alexander Plunket Greene on Park Avenue, New York, 1960
Photograph by Ken Heyman for *Life* Magazine
© Ken Heyman

In 1960, Quant and Plunket Greene fly into New York, just two years after the first commercial transatlantic jet airliner flight. British newspapers

publicise Quant's exciting venture, while American journalists highlight her 'kooky' look, increasing her celebrity status.

Quant pitches her clothes and ideas to US buyers in upmarket department stores. She meets fashion editors and tours the garment district, 'electrified' by the scale, pace and organisation of the American ready-to-wear system. Her ground-breaking designs are displayed in New York store windows.

Manufacturers spot Quant's unique 'Chelsea' style and its appeal to the youth market, recruiting her for their designer collections. While Quant learns about efficiency, pricing and sizing from her American counterparts, in return she offers British 'cool'—a quirky individualism which American consumers adore. By 1965, she is regularly flying across the Atlantic and her clothes can be bought by women in Europe, North America and Australia.

# 1963–67
# GINGER GROUP
## 激進派

1963 年，瑪莉官以其「激進派」系列邁入全新領域。該系列希望透過有趣、前衛且可負擔的服飾改變時尚走向。

「激進派」系列是她與信譽優良的英國製造商「史坦博格與兒子們」(Steinberg & Sons) 的合作計畫，最初設計是以美國運動服飾中可相互替代的單品為參考，運用典型高能時裝秀的行銷手法，並以「深紫色」、「橙紅色」和「灰褐色」等少見的服飾色系廣為周知。

這個系列除了透過新的視覺標識販售於英國境內 75 個商鋪外，也可在澳洲、美國、加拿大和歐陸等地的零售商被購買。

「一次購買一件瑪莉官的平價服飾。」

—— 《Honey》雜誌，1963 年

“Quant clothes at budget prices to buy a piece at a time.”

— *Honey*, 1963

Quant strides into new territory with her 1963 Ginger Group collection which aims to change the course of fashion with fun, edgy clothing at more affordable prices.

Ginger Group is a collaboration with reputable British manufacturer Steinberg & Sons and the first collection is based on the American sportswear principle of interchangeable separates. Promoted with a typically high-energy fashion show, the clothes are notable for their unusual colour palette of 'prune', 'ginger' and 'putty'.

With a new graphic identity, the range is available in 75 outlets across the UK and equivalent retailers in Australia, America, Canada and Europe.

工作室中的瑪莉官（左），1963 年
Quant (left) in the workroom, 1963
Image courtesy Mary Quant Archive / Victoria and Albert Museum © George Konig

吊牌，1963 年
Swing tag, 1963
Figures designed by Maureen Roffey
Image courtesy of the Victoria and Albert Museum, London

# 1960–67 THE BRITISH FASHION TAKEOVER

## 英式時尚接管

瑪莉官結識了保羅・楊（Paul Young），他是美國連鎖百貨巨擘「傑西潘尼百貨公司」（JC Penny）的業務主管。他邀請瑪莉官重新創造該公司的形象。於是，瑪莉官為他們的年輕顧客設計出「切爾西女孩」（Chelsea Girl）——這個以無袖連身裙和派對洋裝為主的系列。該系列於 1962 年 9 月，在美國華盛頓特區的英國大使館發表，而瑪莉官本人也親自上電視宣傳。沒有多久，這些設計款式也可以透過郵購訂購。

瑪莉官也與服飾企業「普利頓時裝」（Puritan Fashions）簽訂了她第二份美國合約，進而創造出 1965 年的行銷盛事「青春震盪」（Youthquake）。瑪莉官設計了一系列迷你裙長度的摩德風格（mod-style）款式，與臭鼬樂團（The Skunks）及一群年輕模特兒們巡迴美國，蔚然掀起一股熱愛英式流行樂、俚語及幽默的美國青少年們的搶購熱潮。

「嘿！親愛的，瑪莉來了！」

——傑西潘尼百貨公司廣告，1969 年

“Hey Luv! Mary’s Here!”

— JC Penney advertisement, 1969

Quant meets Paul Young, an executive from US chain-store giant JC Penney, appointed to revamp the company's image. She designs a 'Chelsea Girl' line of pinafores and party dresses for the store's younger customers. The collection is launched at the British Embassy in Washington DC in September 1962, while Quant promotes the look with televised personal appearances. Soon the designs are available by mail order too.

Quant signs a second American deal with clothing corporation Puritan Fashions, resulting in the huge 'Youthquake' marketing extravaganza of 1965. Quant creates a mod-style range in mini lengths and tours the US with band The Skunks and a group of young models. American teenagers, in love with British pop music, style and humour, snap up the brand.

「青春震盪」宣傳巴士和瑪莉官的模特兒們：莎拉・道森（左）、珊迪・摩斯（右二）、珍妮和貝蒂・伯伊德及「普利頓時裝」副總裁保羅・楊，1965
'Youthquake' bus with Mary Quant models Sarah Dawson (left) and Sandy Moss (2nd right), Jenny and Pattie Boyd and Puritan Fashion vice president, Paul Young, 1965
Image courtesy Mary Quant Archive / Victoria and Albert Museum, London

# 1962–66 THE MINISKIRT

## 迷你裙狂潮

瑪莉官所設計的「膝上長度」服飾最早在 1960 年受到媒體的注意。這是一種時興的街頭風格，較短的裙擺與青少年的舞蹈狂熱並行發展。瑪莉官的設計經常以實用性的女學生無袖連身制服為基礎，再融入成年女性的風貌，搭配漸漸上升至膝上長度的下擺。雖然在 1964 年，巴黎高級訂製服裝設計師安德烈・庫雷熱（André Courrèges）就以提高的下擺長度而聞名國際，身為女性名人設計師的瑪莉官，卻普遍被視為是這種風格的發明者和代言人。

到了 1966 年，許多年輕都會女性都已穿上非常短的裙子，而「迷你裙」這個名詞也被廣泛使用。儘管受到較年長世代的大肆批評，迷你裙最終成為大眾可接受的時裝元素，也變成倫敦青春造型及女性解放的國際象徵標記。

「膝蓋的震撼。」

“The Shock of the Knee.”

Quant's 'knee-skimming' outfits are first noticed by the media in 1960. An emerging street style, shorter skirts develop in tandem with teenage

凱莉・威爾遜與另一位模特兒身上穿著迷你裙洋裝
搭配瑪莉官的短褲，1966 年
Kellie Wilson and model wearing minidress and matching shorts by Mary Quant, 1966
Photo Duffy © Duffy Archive

# 1965–75 GOING GLOBAL

## 邁向全球

dance crazes. Quant's designs, often based on practical schoolgirl pinafores, adapt the look for grown-ups with hemlines gradually rising to well above the knee. Although exclusive Paris couturier André Courrèges achieves international publicity for higher hemlines in 1964, Quant, as a female celebrity designer, becomes recognised as inventor and ambassador for the style.

By 1966, many young metropolitan women are wearing very short skirts and the term 'miniskirt' is widely used. Despite attracting outrage from the older generation the mini eventually becomes an accepted part of fashion as well as an international symbol of London's youthful look and of women's liberation.

1966 年，瑪莉官在將小雛菊圖樣註冊為品牌的代表圖騰，藉此傳達其品牌代表的青春活力，並與更多消費者產生共鳴。作為最早的設計師標誌之一，瑪莉官的小雛菊也是與專業製造商協商授權許可時的有力工具。藉由授權費與銷售收入的分潤，取得授權的公司可以在全球行銷活動中使用瑪莉官的名字、商標與影像。

此外，透過改造雨衣與裁縫版型等一般商品，瑪莉官的形象日漸提升。正如同戰後英國努力邁向現代化並重新定義它的國際地位，瑪莉官及她的時尚帝國也傳達了這樣的自信及樂觀。

瑪莉官在 1966 年推出的自傳《Quant by Quant》中闡述自己如何從業餘初學者躍升為國際設計師的個人故事，同時也分享了她對於街頭風格以及時尚普及化的想法，並且在書中給予讀者如何能夠在業界成功的建言。

In 1966, Quant trademarks the daisy emblem which becomes like a badge, instantly communicating her brand's youthful spirit and connecting with more customers. As one of the first designer logos, the daisy is a valuable device for negotiating licensing deals with specialist manufacturers. In return for a fee and a percentage of sales, Quant allows licensees to use her name, logo and image for marketing campaigns around the world.

Quant's reputation grows for reinventing tired products like raincoats and sewing patterns. As post-war Britain struggles to modernise and redefine its international role, Quant and her fashion empire represent confidence and optimism.

Quant writes her autobiography, *Quant by Quant*, in 1966, telling her story from amateur beginnings to international jet-set designer. She also explains her theories about street style and the democratisation of fashion, while showing readers how they too could succeed in the industry.

瑪莉官所設計坎戈爾貝雷帽的廣告，1967 年
Mary Quant Kangol beret advertisement, 1967
Courtesy of The Advertising Archives

# 1966–67 THE JERSEY DRESS

## 針織洋裝

瑪莉官發現了一款新型的毛料針織布(jersey)，這種布料可製成各種鮮豔、濃郁的色彩，同時可以透過加熱來與酸酯纖維的裡襯黏合。之前大多是用來製成內衣，或者橄欖球與足球裝備，這種針織布的平滑特性很適合瑪莉官經典的運動風迷你裙，這款迷你裙有著各種樣式，也可搭配同款的貝雷帽、褲襪與鞋子，做出從頭到腳大色塊的造型。

「時尚不是瑣碎小事，它已經是當今生活的一部份。」

——瑪莉官，1966 年

“Fashion is not frivolous; it is a part of being alive today.”

— Mary Quant, 1966

機器製的針織布在紡織產業掀起革命性的改變。瑪莉官也將美國的貼身衣物、針織布家居服的概念引進英國，同時顛覆關於品味的傳統框架，進而設計出可以搭配迷你裙，穿著出門的內搭短褲。

「我想要的是自然飄逸、女性化的線條，可以襯托出女人的曲線……我想要的是輕鬆的服裝，可以在日常生活裡行動自如。」

——瑪莉官，1966 年

“I want free-flowing, feminine lines that compliment a woman’s shape... I want relaxed clothes, suited to the actions of normal life.”

— Mary Quant, 1966

Quant discovers a new type of wool jersey that is heat-bonded to an acetate backing and available in the brightest, deepest colours. Previously used in underwear and for rugby or football kit, jersey’s smooth, fluid qualities are perfectly suited to Quant’s signature sporty minidresses produced in many different permutations, worn with matching berets, tights and shoes—giving a total top-to-toe block of colour.

Machine-knitted jersey is revolutionising the textile industry. From America, Quant brings to Britain the idea of ‘intimate apparel’ and jersey loungewear, to be worn only at home. Pushing at traditional boundaries of taste, she designs minidresses with matching undershorts, to be worn on the streets.

針織洋裝，1966 年
Jersey dress, 1966
© Victoria and Albert Museum, London

# 1966 QUANT MEETS THE QUEEN

## 瑪莉官晉見女王

在 1966 年 11 月的一個寒冷午後，瑪莉官與丈夫亞歷山大・普倫凱特・格林以及事業夥伴阿奇・麥克奈爾來到了白金漢宮。因為瑪莉官對於時尚出口與英國經濟的卓越貢獻，獲頒大英帝國官佐勳章。

因為知道當天會接受媒體拍攝，瑪莉官選擇穿著亮乳白色的服裝，在人群中格外亮眼。她重新演繹正式場合的

服裝禮儀，頭上戴著學院風的貝雷帽，手上的手套則有挖空的設計。從頭到腳都是出自於自己的設計，身上的口紅、洋裝、內衣、褲襪以及鞋子在英國各地的商店販售，並且在越來越多其他的國家也可以買到。

因為這個高調的媒體曝光機會，瑪莉官的品牌因此出現在世界各大媒體頭條。

「皇宮裡出現奇裝異服。」

——《每日郵報》，1966 年

“Odd Gear at the Palace.”

— *Daily Mail*, 1966

One chilly November afternoon in 1966, Mary Quant arrives at Buckingham Palace with her husband Alexander Plunket Greene and their business partner Archie McNair. A few hours later they emerge with Quant’s OBE (Officer of the British Empire), a medal awarded for her contribution to the UK fashion export trade, supporting the British economy.

Dressing with press photographers in mind, Quant’s bright cream outfit stands out in the crowd. She reinterprets formal protoco—her hat is a schoolgirl’s beret, her gloves have revealing cut-out backs. She promotes her own designs from top to toe: lipstick, dress, underwear, tights and shoes can all be bought in UK shops and, increasingly, in other countries.

This potent media opportunity for the Mary Quant brand results in newspaper headlines across the world.

亞歷山大・普倫凱特・格林、瑪莉官與阿奇・麥克奈爾於白金漢宮，1966 年 11 月 15 日
Alexander Plunket Greene, Mary Quant and Archie McNair at Buckingham Palace, 15 November 1966
Photo by © Hulton-Deutsch Collection / CORBIS / Corbis via Getty Images

# 1965–67 ALLIGATOR RAINWEAR

## 短吻鱷魚牌雨衣

瑪莉官透過與「短吻鱷魚牌」雨衣的合作，表現出她對於這種既光亮又防水的聚氯乙烯（PVC）材質的喜愛。設廠於英國西北方的曼徹斯特，「短吻鱷魚牌」在當時是一間擁有數十年歷史的公司，專門製作適合英國氣候之

黑色、棕色與米色的傳統雨衣。他們與瑪莉官簽署授權合作後，品牌便開始展現全新的生命活力。

藉由「短吻鱷魚牌」的製造專業，瑪莉官改善了她在 1963 年所設計的「雨天系列」，開發出全新的防水系列商品。她使用繽紛的色彩設計出斗篷、拉鍊、對比色的衣領與袖口，並將實用性與搶眼的視覺效果結合。瑪莉官同時也鼓勵「短吻鱷魚牌」嘗試使用例如尼龍等創新的人造材料，打造全新的造型風格。

「雨衣何時變得如此狂野？自從瑪莉官為『短吻鱷魚牌』設計開始。」

——「短吻鱷魚牌」廣告，1965 年

“Since when did raincoats go wild? Since Mary Quant designed for Alligator.”

— Alligator advertisement, 1965

Quant's fascination with shiny, waterproof PVC is realised through her collaboration with Alligator Rainwear. Based in a mill in near Manchester, north-west England, for decades the company has produced traditional weatherproof coats in black, brown and beige to suit the British climate. By signing a licensing deal with Mary Quant, the brand takes on a new lease of life.

Alligator's manufacturing expertise resolves the issues associated with her 1963 ‘Wet Collection’, allowing Quant to develop a bright new range of waterproofs in a rainbow of colours with capes, zips and contrasting collars and cuffs which combine functionality with striking visual effects. She also pushes Alligator to try innovative synthetic materials like nylon to produce exciting new looks.

對比色衣領和袖口雨衣，1966 年
Raincoat with contrast collar and cuffs, 1966
© Victoria and Albert Museum, London

# 1965–67 UNDERWEAR
## 內衣

瑪莉官洋裝的線條需要有新款的內衣，或者是調整型內衣來做搭配，不過有著金屬支架與扣環的束胸絕對是

錯誤的選擇。瑪莉官於是與「韋恩加滕兄弟」（Weingarten Brothers）旗下的年輕品牌「青春線」（Youthlines）合作，推出名為「Q形」的內衣系列。該系列與市面上的商品有著截然不同的設計走向，瑪莉官的設計使用萊卡布料，提供舒適且幾乎無痕的支撐力。

在以大膽年輕的女性為目標讀者群的雜誌中，出現穿著「Q形」擺著活潑動感姿勢的模特兒。它們主打不受限的行動力，以及輕盈、孩童般的體型這樣的全新概念。系列推出的第一波設計包括塑腹褲以及絲襪吊帶，後續這些產品則被設計簡單的胸罩與內褲所取代，使用與瑪莉官的彩色褲襪相同的機器來製作。

「調整型內衣不需如動手術一般。這件如赤裸般舒適，勇於做自己，如此甜美（代價：六英鎊）。」

——《Honey》雜誌，1965 年

“Foundation garments needn’t be surgical. Get a birthday suit and be your own sweet self (minus six pounds).”

— *Honey*, 1965

The silhouette of Quant’s dresses requires a new kind of underwear or ‘foundation garment’. Corsets with metal boning and clasps are all wrong. Partnering with manufacturer Weingarten Brothers and their ‘Youthlines’ brand, she creates the ‘Q-Form’ underwear range, utterly different from anything else on the market. Her garments use Lycra for comfortable yet barely visible support.

Magazines aimed at adventurous young women feature ‘Q-Form’ worn by models in dynamic poses. The images promote unrestricted movement and the new ideal for a lithe, childlike physique. The first range includes tummy-flattening girdles and suspender belts for stockings. Later, these are replaced by Quant’s simple ‘booby traps’ and knickers, knitted on the machines that already produce her coloured tights.

模特兒穿著「Q形」內衣，1966 年
Models wearing ‘Q-Form’ underwear, 1966
© ullstein bild-Otfried Schmidt

# 1964–74 HOME-MADE FASHION

## 自己動手做衣服

喜歡自己動手做衣服的人，透過瑪莉官與「巴特里克」（Butterick）公司的合作，開始可以在家裡自己做出瑪莉官的各種設計。價錢比當時一本《Vogue》雜誌的價錢稍微貴一些，消費者可以購買這些裁縫版型，根據個人品味與預算，選擇活潑平價或者奢華的布料來縫製瑪莉官的洋裝。在此之前，瑪莉官也曾在十年前使用「巴特里克」所推出的裁縫版型手工製作洋裝，並於精品店「芭札爾 Bazaar」販售。

針對會打毛線的人，瑪莉官也推出窄身毛衣與毛襪版型，同時推廣考特爾（Courtelle）這款由「科特」（Courtaulds）紡織公司所製造的壓克力紗，之後也推出一系列由英國「帝國化學工業集團」（Imperial Chemical Industries，ICI）所生產的製衣用克林普綸（Crimplene）人造布料。這些高曝光的合作，讓瑪莉官可以開發更寬廣的客戶群，同時也讓傳統製造廠能夠持續推出在日漸全球化的市場具有競爭力的產品。

An army of home dressmakers can make their own Mary Quant designs when she signs a deal with Butterick.

「瑪莉官居家裁縫版型上市了！」

—— 廣告，1964 年

“Mary Quant home patterns come to town!”

— Advertisement, 1964

貝蒂・伯伊德身穿《瑪菲特小姐》與滾石樂團合影，1964 年
Pattie Boyd modelling ‘Miss Muffet’, with the Rolling Stones, 1964
Photograph by John French
© John French / Victoria and Albert Museum, London

Costing little more than a copy of *Vogue*, the sewing patterns make it possible to stitch Quant’s shift dresses in either cheap and cheerful or luxury fabrics, depending on taste and budget. Just ten years earlier, Quant adapted Butterick patterns for home-made dresses to fill the rails of Bazaar.

For home knitters, Quant designs patterns for skinny jumpers and socks to promote Courtelle, an acrylic yarn produced by textile company

Courtaulds. Later, she produces a range of Crimplene dressmaking fabrics with chemical company ICI. Such high-profile collaborations ensure that Mary Quant targets more consumers, while enabling traditional manufacturers to keep their products relevant in a competitive, globalising market.

In a fortuitous meeting of minds, Quant finds a manufacturer to develop an expanding range of stockings and tights in quirky colours to complement her clothes. These are sold alongside new products like plastic-moulded shoes and PVC bags. She even joins forces with the thriving toy industry to create Daisy, a doll with miniature Quant outfits at pocket-money prices.

After years of research, Quant launches a range of cosmetics, enabling customers from Amsterdam to Taipei to buy into the Mary Quant brand with a daisy-logoed eyeliner brush or silver-cased lipstick. Using clever marketing and high-visibility packaging, Mary Quant becomes one of the first and most varied lifestyle brands to inspire a generation of shoppers.

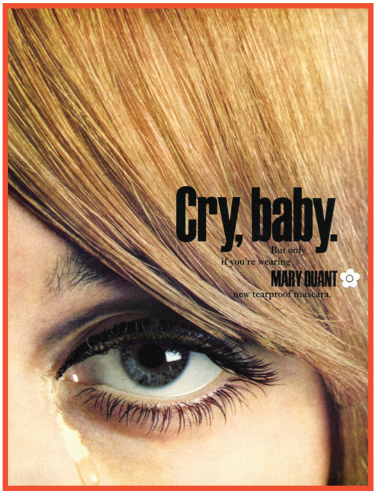
# 1966–75 A PAINTBOX OF IDEAS

## 彩盒裝的好點子

瑪莉官很幸運找到志同道合的製造商，共同開發出各種稀奇古怪顏色的絲襪和褲襪系列來搭配她的服飾。同期銷售的還有新潮的塑膠模製鞋子和 PVC 包包。她甚至和如日中天的玩具產業攜手，創造了黛西娃娃，讓消費者不用花大錢就可以買到迷你版的瑪莉官服飾。

經過多年研究後，瑪莉官也推出了美妝產品系列，讓從阿姆斯特丹到台北的消費者們，都可以買到帶有小雛菊瑪莉官品牌商標的眼線筆或銀盒外裝的唇膏。透過高明的市場策略和高能見度的包裝設計，瑪莉官成為最早也是最多元的生活潮牌之一，也鼓舞了一整個世代的血拼族。

瑪莉官試用美妝產品，1967 年
Mary Quant testing cosmetics, 1967
© Getty Images: Rolls Press / Popperfoto




《哭吧寶貝》防水睫毛膏廣告，1967 年
'Cry Baby' Waterproof Mascara Advertisement, 1967
Art Direction by Tom Wolsey
Image courtesy of The Advertising Archives

# 1965–75 LIBERATED FASHION

## 時尚大解放

身處一個行動主義與爭取平權風起雲湧的年代，瑪莉官以其坦率直言、努力工作、勇於冒險的行事作風，以身作則地傳遞她對形塑女性角色的理想與抱負。她那俐落不羈的迷你裙，體現戰後英國的變革，賦予女性果敢、獨立的自我風格。

瑪莉官在 1960 年代末和 1970 年代初的設計，延續她熱中挑戰傳統既定印象的主題，而她本人的穿搭也越來越偏向雌雄同體、優雅與率性兼具的男裝女穿，儼然是其理念的最佳代言人。

即便如此，瑪莉官將設計靈感歸功於來到她開在國王路的時裝店的顧客們，認為她們才是為女性主義揭竿起義的主角。她曾在 1967 年時形容當時的年輕人是「全新女性人種的雛型……她們勤思好問的態度讓她們如此重要且與眾不同。」瑪莉官為這些新人種設計俏麗、實穿的衣服，讓她們可以不受拘束地活動和表達自我。

「我想創造出有整體感的造型，但其中會包含很多種變化，讓每個女孩都可以選擇接受或拒絕，找出屬於自己的排列組合，這是我的目標。」

——瑪莉官，1966 年

“I aim to create a total look but one with so many variations that each girl can select and reject, to find her own permutation.”

— Mary Quant, 1966

「我那時可沒有時間枯等婦女解放運動發生。」

——瑪莉官，2012 年

“I didn’t have time to wait for women’s lib.”

— Mary Quant, 2012

In a time of growing activism and struggle for equal rights, Quant has a visionary take on the role of women, leading by speaking out, working hard and taking risks. Her assertive, liberating minidresses express the changes of post-war Britain, giving women a strong, independent style of their own.

Her designs in the later 1960s and early ’70s continue her favourite theme of challenging traditional stereotypes, while Quant herself wears increasingly androgynous, gently feminised and casual versions of masculine tailoring, as if to prove the point.

However, she credits her King’s Road customers as her inspiration and the ones leading the feminist rebellion. In 1967, she describes the young as, ‘prototypes of a whole new race of women… It’s their questioning attitude that makes them important and different.’ Quant designs fun, wearable clothes for this new race, with fashion that enables free movement and self-expression.

崔姬穿著背心和短褲套裝，1966 年
Twiggy modelling waistcoat and shorts ensemble, 1966
© Photograph Terence Donovan, courtesy Terence Donovan Archive. *The Sunday Times*, 23 October 1966

# 1966–73 GIRLS WILL BE BOYS

## 帥氣女孩

從 1966 年開始，妙齡少女崔姬（Twiggy）和一票與她同樣外型流露男孩子氣的女模們，用特有的瑪莉官風格宣傳著迷你裙裝扮：她們雙膝內彎、腿部呈 X 型，肢體語言略顯笨拙，多數剪了個運動風的短髮，抗拒所謂「大人樣」的僵化桎梏。瑪莉官設計的運動服和家居服，讓穿著它們的人可以「奔跑、跳躍，保有他們可貴的自由。」

1960 年代末的瑪莉官設計風格，遊走在天真爛漫的稚氣與雌雄莫辨的中性之間。「激進派」這個品牌線推出了背心、套裝、長褲、鴨舌帽等熟悉的男裝標配，以及帶蝴蝶結和蕾絲的女孩味兒洋裝、連身短褲、燈籠褲風的熱褲。這些一般認為大膽暴露的風格，反映出當時全球正颳起一陣追求生理性別和社會性別外在表現自由的風潮。

From 1966, tomboyish models like the teenaged Twiggy promote the minidress-look in typical Quant style: knock-kneed in gawkish poses, often sporting cropped hair and resisting the constraints of adult stereotypes. Quant's sporty tracksuits and loungewear allow wearers, 'to run, to jump, to leap, to retain their precious freedom.'

Quant's designs of the late 1960s are simultaneously childlike and androgynous. Familiar masculine tropes of waistcoats, suits, trousers and flat caps are made for the Ginger Group label, alongside little-girl dresses with ribbon and lace, romper suits and bloomer-style hot pants. These often-provocative styles reflect the growing global movement towards freedom of sexuality and gender expression.

「我一直不願意長大，這可能多少有點關係。」

——瑪莉官，1966 年

“I didn't want to grow up, perhaps that's something to do with it.”

— Mary Quant, 1966

凱莉・威爾遜身穿襯衫裙搭配短褲，1966 年
Kellie Wilson modelling shirtdress and shorts, 1966
Photo Duffy © Duffy Archive

# 1966–75 STYLE EVOLUTION

## 風格演化

在切爾西區的袖珍型公司本部持續運作的同時，瑪莉官於 1969 年收掉了「芭札爾 Bazaar」時裝店，轉而把重心放在有利潤的授權許可交易。為了應付工作量，瑪莉官僱用並指導來自倫敦一流設計學校的畢業生。

1970 年代充斥著經濟與政治的不確定性，此時的「摩德族」瑪莉官設計開始走折衷系和復古風。混入維多利亞風格的細節，最後再以某種簡潔、亮眼的元素收尾，並保留她始終如一的瑪莉官式趣味性。

瑪莉官將她的目光進一步投射在家居飾品的設計上，透過以她的名氣和敏銳市場嗅覺為賣點的產業合作，將棉被套這項商品一舉推上熱銷排行榜。後來由於英國製造業的轉型，導致「激進派」這個品牌在 1975 年宣布歇業，但是瑪莉官的設計商品仍在精品店和百貨公司繼續販售，當作利潤豐厚的化妝品及襪類市場的招牌。

Quant applies her designer's eye to home furnishings, helping to popularise duvet covers, with industry collaborations that capitalise on her celebrity and flair for marketing. Changes in UK manufacturing lead to the closure of the Ginger Group label in 1975, but Mary Quant designs continue to sell through boutiques and department stores, acting as a banner for the lucrative cosmetic and hosiery markets.

身上穿著《真美味》的黑茲爾・柯林斯與瑪莉官及模特兒們，1975 年
Hazel Collins wearing 'Yum Yum' ensemble with Mary Quant and models, 1975
Photo by Roger Jackson / Central Press / Hulton Archive / Getty images

「瑪莉官……在代表傳統的壁壘上炸開一個大洞，爾後，其他有天賦的年輕人才紛紛從這洞口傾瀉而出。」

—— 恩尼斯汀・卡特，1973 年

“Mary Quant… blasted an opening in the wall of tradition through which other young talents have poured.”

— Ernestine Carter, 1973

Still operating from the tiny head office in Chelsea, Quant closes the Bazaar shops in 1969 to focus on the profitable licensing trade. To manage the volume of work, Quant employs and supervises graduates from London's prestigious design schools.

The 'mod' Quant style becomes eclectic and retrospective amid the economic and political uncertainties of the 1970s. Still combining Victorian details with a clean, bright finish, Quant's designs retain her characteristic sense of fun.

# FASHION FOR EVERYONE
## 時尚屬於每個人

到了 1970 年代末，瑪莉官在日本工作的時間越來越長。除了出版美妝的書，品牌下的「色彩小舖」也正式開業，還為迷你車（Mini）設計了一款特別版。她對時尚界的貢獻特殊且從未間斷，也為她贏得了許多殊榮，包括 2015 年獲頒大英帝國爵級司令勳章。瑪莉官和她的商業夥伴預見了視覺品牌及市場行銷在未來將佔有的優勢，而她的品牌對於塑造英國今日作為街頭風、創造力、新創中心的全球時尚地位，更是功不可沒。

在此期間，時尚產業受到境外製造和數位科技的刺激而出現了變革，也為因應當下這個變動的年代下的不平等、快時尚、永續性等各種挑戰而調整作法與訴求。瑪莉官帶給今日最偉大的建樹，在於她將時尚視為傳達新的態度、想法、改變的管道。她讓兼顧平價與精緻度的服飾穿起來令人感到快樂、自主、擺脫束縛，以此扭轉既定的規則並探試各種的性別角色和認同，從而預示到未來世代享有的機會與自由。

瑪莉官與模特兒們在《瑪莉官動不停》鞋款新品發表會，1967 年
Mary Quant and models at the launch of 'Quant Afoot' footwear, 1967
© PA images / Alamy Stock Photo

By the late 1970s, Quant worked increasingly in Japan. She published books on cosmetics, opened her Colour Shops, and designed a special edition Mini car. She received many awards in recognition of her unique and on-going contribution to fashion, including a Dame of the British Empire medal in 2015. Quant and her business partners had anticipated the future dominance of visual branding and marketing and her brand helped to shape the global identity of fashion in Britain, a centre of street style, creativity and innovation.

Meanwhile, the fashion industry has been transformed by offshore manufacturing and digital technology, and in this current time of flux is beginning to adapt to

meet the challenges of inequality, fast fashion and sustainability. Quant’s greatest legacy for today is her vision of fashion as a means of communicating new attitudes, ideas and change. By bending the rules and testing different gender roles and identities with affordable, well-made clothes to enjoy, empower and liberate, she predicted the opportunities and freedoms of future generations.

「我們所認識的時尚已經結束了；人們現在想怎麼穿就怎麼穿。」

——瑪莉官，1967 年

“Fashion, as we knew it, is over; people wear now exactly what they feel like wearing.”

— Mary Quant, 1967

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GALLERIES D, E, F

# 瑪莉官

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